

FS 340 GERMAN FILM FROM THE THIRD REICH TO THE PRESENT

IES Abroad Freiburg

DESCRIPTION:

This course traces the development of German film from the Third Reich to the present in its respective historical context as seen against the background of international film evolution and development. The Third Reich is chosen as a starting point because the persecution and emigration of the most significant filmmakers created conditions which influenced German film until well into the sixties. Criteria for the aesthetic analysis and interpretation of film will be introduced, followed by the promising approach of the so-called "Trümmerfilm" (rubble film) from 1945-51 and the ensuing division into West and East film scenes.

The entertainment film of the fifties and sixties, which prevented any form of victory for a type of critical film capable of treating the past responsibly, will be held up as an example. In contrast, the DEFA film stands as the antithesis to the "dream factory." The beginnings of the "Autorenfilm" (literary adaptation) - even if it was misunderstood - with the Oberhausener Manifest in 1962 and Jean-Marie Straub's and Danielle Huillet's film creations then lead into the work of internationally appraised film directors such as Fassbinder, Schlöndorff, Herzog, von Trotha, Wenders etc. as the representatives of modern German film and its critical analysis of the Third Reich in the seventies and eighties. The films from the middle of the eighties, which tended to be disappointing, are then followed by the more promising approaches to be found in the works of Tom Tykwer, Oliver Hirschbiegel, Leander Haussmann, Wolfgang Becker, Fatih Akin, Andreas Dresen etc. in the present.

CREDITS: 3 credits

CONTACT HOURS: 45 hours

LANGUAGE OF INSTRUCTION: German

PREREQUISITES: none

ADDITIONAL COST: none

METHOD OF PRESENTATION:

- Lectures
- Class discussions
- Oral reports by students
- Course-related trips
- Films

REQUIRED WORK AND FORM OF ASSESSMENT:

- Midterm Exam – 25 %
- Final Exam – 25 %
- Term Paper – 25 %
- Oral Report – 25 %

LEARNING OUTCOMES:

By the end of the course students will be able to:

- Determine criteria for aesthetics in film
- Interpret messages in particular films adequately
- Interpret different types of German films from the Third Reich to the present



Attendance Policy

IES Abroad courses are designed to utilize the unique contribution of the instructor; the lecture/discussion format is regarded as the **primary mode of instruction**. Therefore, attendance is mandatory. Any unexcused absence will incur a penalty on your final course grade. Deductions from grades due to absences are based on sessions (= 90 minutes). Any unexcused absence will incur a penalty on your final course grade (1 absence - 1%, 2nd absence -2%, 3rd absence – 3%).

Any student who has more than three (3) unexcused absences will receive an “F” as the final grade in the course. Any student who misses more than 25% of a course, whether the absences are excused or are unexcused, will receive an “F” as the final grade in the course. Students in the LAS program can excuse themselves once per course - to do so, they must notify the instructor and the Academic Dean in writing by e-mail before the start of the session. Any further excused absences must be excused by IES.

If you miss a class, it is **your responsibility** to make up on everything that was covered in class. Tests/presentations missed during unexcused absences **cannot be made up**.

Arriving late for class: Punctuality is important for the planned course schedule. If you are late for class, the late time will be recorded and added up at the end of the course. You will receive a grade reduction based on the accumulated amount of missing contact hours, according to the rule above (i.e., if you were late by 15 minutes for 6 sessions, your grade would be reduced by 1%).

LATE OR FAILURE SUBMISSION OF ASSIGNMENTS: Late submission of assignments or failure of submission of assignment results in the grade F of that particular assignment. This does not apply to late or non-submission due to illness with an excused absence.

Excused absence: Please call the IES Center before the start of your first class if you are ill and would like to be excused from your course, as outlined in the "Cell Phone and Attendance Policy" handed out during orientation. Student Affairs staff will decide whether your absence can be excused directly or whether a doctor's note is necessary. Absences due to religious observances and family emergencies may be excused at the discretion of the Center Director, with written approval. A petition for an excused absence due to a religious holiday needs to be submitted 2 weeks in advance. If permission is granted, the student needs to inform the Academic Dean, the Student Affairs Team and their instructors. Absences due to private travel or travel delays cannot be excused, even with advanced notice

ACADEMIC INTEGRITY CODE:

Students are expected to abide by the IES Abroad Code of Academic Integrity. The detailed IES Abroad academic integrity code can be accessed on Moodle.

All work submitted by a student for academic credit should constitute the student's own original work. Regardless of the quality of work, plagiarism will result in a failing grade for the course and/or an academic review and possible expulsion from the program. Plagiarism may be broadly defined as “copying of materials from sources, without acknowledging having done so, claiming other’s ideas as one’s own without proper reference to them, buying materials such as essays/exams, and using AI-generated content without disclosure.”

As AI tools continue to evolve, learning how to use them responsibly is an important emerging skill. Some of our courses allow students to explore the use of generative artificial intelligence (GAI) tools such as ChatGPT for some assignments and assessments. The instructor of each course will communicate whether GAI may be used in a course and provide specific guidelines and procedures for its appropriate use.

Updated information on your course and readings, including additional readings from journalistic articles, can be found on the Moodle platform at <https://moodle.iesabroad.org/login/index.php>

CONTENT:

Week	Content	Assignments and Readings
Week 1	Introduction: The language of Film Criteria for picture composition, perspective, time, and special components such as color, music, forms of editing, etc.	
Week 2	"Trümmerfilm" (1945-1951)	• <u>Die Mörder sind unter uns</u>. Director: Wolfgang Staudte (1946). • <u>Ehe im Schatten</u>. Director: Kurt Maetzig (1947) • <u>Liebe 47</u>. Director: Wolfgang Liebeneiner (1949).
Week 3	Film in the GFR in the fifties and sixties: The Cinema of distraction - the Cinema of the Party.	• <u>Schwarzwaldmädel</u>. Director: Hans Deppe (1950). • <u>Sauerbruch, das war mein Leben</u>. Director: Rolf Hansen (1954).
Week 4	Film in the GDR: between conformism and revolt	• <u>Untertan</u>. Director: Wolfgang Staudte (1951). • <u>Ernst Thälmann</u>. Director: Kurt Maetzig (1954/55). • <u>Fünf Patronenhülsen</u>. Director: Frank Beyer (1960). • <u>Spur der Steine</u>. Director: Frank Beyer (1966). • <u>Die Legende von Paul und Paula</u>. Director: Heiner Carow (1973).
Week 5	Following the Oberhausen Manifesto: New German film	• <u>Der junge Törless</u>. Director: Volker Schlöndorff (1965). • <u>Angst essen Seele auf</u>. Director: Rainer Werner Fassbinder (1973). • <u>Martha</u>. Director: Rainer Werner Fassbinder (1973). • <u>Jeder für sich und Gott gegen alle</u>. Director: Werner Herzog (1974). • <u>Im Lauf der Zeit</u>. Director: Wim Wenders (1975).

Week 6	Analysis of the Third Reich	• <u>Die Blechtrommel</u>. Director: Volker Schlöndorff (1978). • <u>Die Ehe der Maria Braun</u>. Director: Rainer Werner Fassbinder (1988). You are allowed to laugh
Week 7	Filmcomedy	• <u>Männer</u>. Director: Doris Dörrie (1985). • <u>Soul Kitchen</u>. Director: Faith Akin (2009).
Week 8	New Talent on the scene	• <u>Lola rennt</u>. Director: Tom Tykwer (1998). • <u>Das Experiment</u>. Director: Oliver Hirschbiegel (2001). • <u>Gegen die Wand</u>. Director: Fatih Akin (2004). • <u>Vier Minuten</u>. Director: Chris Kraus (2007). • <u>Die fetten Jahre sind vorbei</u>. Director: Hans Weingartner (2004). • <u>Auf der anderen Seite</u>. Director: Fatih Akin (2007). • <u>Yella</u>. Director: Christian Petzold (2007). • <u>Die Fremde</u>. Director: Feo Aladag (2009). • <u>Halt auf freier Strecke</u>. Director: Andreas Dresen (2011). • <u>Liebe</u>. Director: Michael Haneke (2012).
Week 9	GDR on screen	• <u>Good bye, Lenin!</u>. Director: Wolfgang Becker (2003). • <u>Das Leben der Anderen</u>. Director: Florian Henckel von Donnersmarck (2006). • <u>Barbara</u>. Director: Christian Petzold (2012).

*Selection of films subject to change

RECOMMENDED READINGS:

- Baer, Hester. Dismantling the Dream Factory. Gender, German Cinema, and the Postwar Quest for a New Film Language. New York, 2009.
- Clarke, David (ed.). German Cinema since Unification. London, 2006. (Can be found in the University library [UB] under GE 2006/5073).
- Eichinger, Barbara et al (eds.) Film im Sozialismus – Die DEFA. Wien, 2009.
- Faulstich, Werner. Grundkurs Filmanalyse. München (UTB), 2002. (UB: LS Film 10/12)
- Flinn, Caryl. The New German Cinema. Music, History and the Matter of Style. Berkeley, 2004. (UB: GE 2003/10332)
- Hake, Sabine. Film in Deutschland. Geschichte und Geschichten seit 1895. Reinbek, 2004. (UB: LS Film 145, F6) Das engl. Original ist unter dem Titel: German National Cinema erschienen (UB: GE 2001/13397).
- Halle, Randall. Light movies. German popular film in perspective. Detroit, 2003. (UB: GE 2003/5291).
- Hickethier, Knut. Film- und Fernsehanalyse. Stuttgart/Weimar (Sammlung Metzler ; 277), 2007. (UB: LS Film10/3; LB 76/1010).
- Jacobsen, Wolfgang. Geschichte des deutschen Films. Stuttgart, 2004. (UB: LS Film 145, F 1).
- Kamp, Werner. Vom Umgang mit Film. Berlin, 1998. (UB: LS Film 10/19).
- Knight, Julia. New German Cinema. London, 2004. (UB: GE 2004/1139).

- Monaco, James. Film verstehen. Kunst, Technik, Sprache, Geschichte und Theorie des Films und der Medien. Reinbek, 1999. Das engl. Original ist unter dem Titel: How to Read a Film (32000) erschienen (UB: GE 2000/4742).
- Pflaum, Hans Günther; Prinzler, Hans Helmut. Film in der Bundesrepublik Deutschland. Der neue deutsche Film. Von den Anfängen bis zur Gegenwart. Mit einem Exkurs über das Kino der DDR. Ein Handbuch. München, 1992. (UB: LS: Film 154/2)
- Schleicher, Harald. Filme machen. Technik, Gestaltung, Kunst. Klassisch und digital. Frankfurt a.M., 2005. (UB: LS Film 286/3)
- Shandley, Robert H. Rubble Films. German Cinema in the Shadow of the Third Reich. Philadelphia, 2001.
- Steinmetz, Rüdiger. Film- und Fernsehästhetik in Theorie und Praxis. Multimediale Lehr- und Lernsoftware. 2003. (DVD), (UB: LS Film 10/16)
- Wilms, Wilfried. German Postwar Films. Life and Love in the Ruins. New York, 2008.

FILMOGRAPHY:

- Augenblick und Ewigkeit. Das Freiburger Münster. 2011, 46 Min, Kommentar dt./engl./französ.
- Zwischen den Zeiten. Münsterbauhütten am Oberrhein. 2013. 39 Min, Kommentar dt./engl./französ.

PUBLICATIONS:

- „Strategien der Sichtbarkeit - Fotografie im Stummfilm der Weimarer Republik,“ in Visuelle Evidenz. Fotografie im Reflex von Literatur und Film. Becker, Sabina; Korte, Barbara. 2011. Pp. 54-71.
- „Der distanzierte Blick - Max Ophüls' Liebelei-Verfilmung,“ in Arthur Schnitzler und der Film. Aurnhammer, Achim. Ed. Würzburg, 2010. (Akten des Arthur Schnitzler-Archivs der Universität Freiburg 1), S. 257-269.

Appendix:

Rubric for course participation:

A	Excellent participation The student's contributions reflect an active reading of the assigned bibliography. Skillfully synthesizes the main ideas of the readings and raises questions about the applications and implications of the material. Demonstrates, through questions and comments, that they have been capable of relating the main ideas in the readings to the other information discussed in the course and with their own life experience. The student makes informed judgments about the readings and other ideas discussed in class, providing evidence and reasons. They respectfully state their reactions about other classmates' opinions and can contribute to the inquiry spiral with other questions. The student gets fully involved in the completion of the class activities.
B	Very good participation The student's contributions show that the assigned materials are usually read. Most of the time, the main ideas are identified, even though sometimes it seems that applications and implications of the information read were not properly reflected upon. The student can construct over others' contributions, but sometimes seems to interrupt the shared construction to go over tangents. They are respectful of others' ideas. Regularly involved in the activities but occasionally loses concentration or energy.
C	Regular participation The participant evidences a regular reading of the bibliography but in a superficial way. They try to construct over others' ideas, but commonly provide comments that indicate a lack of preparation about the material. Frequently, contributions are shallow or unarticulated with the discussion in hand.
F	Insufficient participation Consistently, the participant reads in a shallow way or does not read at all. Does not participate in an informed way and shows lack of interest in constructing over others' ideas.



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